Gombrich의 Seeing 이론의 발전과 그 양상
the Development and its Aspects of Gombrich's 'Seeing'

이경숙 (Lee, Jeong-Sook)
국민대학교
1. 미리말
2. 「예술과 힘입」Art and Illusion과 「미술의 역사」The Story of Art의 상관성
3. 각각
4. 1960년대
5. 1970년대
6. 1980년대
7. 1990년대
8. 2000년 이후
9. 맺음말

참고문헌

(Keyword)
곤브리체의 저작, 예술과 힘입(Gombrich's Perception, Art and Illusion), 미술사(The Story of Art), 객관주의와 상대주의(Objectivism and Relativism), 미술사의 방법 seeing 아론(Seeing theories, Methodology of Art History.)

(Abstract)
This Essay aims at outlining the aspects and tendencies of the topics and issues that have been developed from and since Gombrich's Art and Illusion in 1960.


In the 1970s, the main issues were the information theory (Gombrich: 1965, 1972, 1974, Gibson: 1971, 1978, 1979), the research into the methodologies which Gombrich had adopted to form his views about art (Gablik: 1973, Richter: 1976, Novits: 1976, Richmond: 1976 (1994)), the development of the theory that the observer plays a significant role, and the theories of 'Seeing—as', 'Make-believe game' (Walton: 1973) and 'Seeing aspect' (Wilkerson: 1978).

Research into the subjects of art history and historicity of techniques (Carrier: 1983, Bryson: 1983) continued into the 1980s, when the following ideas also became important: the perceptual symbolism between Gombrich and Goodman (Blinder: 1983), whether perceptual seeing is natural or cultural (Wilson: 1982, Neander: 1987, Peetz: 1988), the recognition of the pictorial subject in symmetry with the pictorial medium (Podro: 1983), the inner pictorial structure of representational painting and its effect on an observer's perception of it (Puttfarken, 1985), the theory of natural generativity in pictorial interpretation and experience (Schier: 1986), and the sensational theory of depiction experience (Peacocke: 1983, 1987).

New ideas about pictorial realism or depiction were developed in the 1990s: the depiction theory of perceptual phenomenology in opposition to Peacocke (Budd: 1994), the account of the tacit process of pictorial perception and experience (Ujlaki: 1993), the recognitional theory of pictorial realism in disagreement with Wollheim and Hopkins (Lopes: 1995, 1996, 2000), and the evolutionary theory of pictorial experience based on animal behaviour, in opposition to Goodman (Brook: 1997). Some additional arguments based on other theories also surfaced: recognition of resemblance and similarity which relied on Gombrich and Schier (Sartwell: 1991, 1994), pictorial experience, which depended on Walton and Feagin's action theory of image making (Maynard: 1994), the appreciation theory in unity with Podro, and, in opposition to both Walton and Peacocke, Goodman and Lopes' variation theory (Winters: 1998).

Since the start of the new millennium 2000, Wollheim, Peacocke (Charlton: 2000) and Hopkins' theories of perceptual experience of depiction have been criticized. A new interest in pictorial medium (Hyman: 2000; Dilworth: 2002) and style